

Paris Decrees No Radical Changes in Styles for Winter Wear Out of Doors

Jackets of All Lengths Popular With Tailleurs—Three Silhouettes Shown.

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LITTLE radical change has taken place in the general line of the street clothes offered to us by the winter collections. The tailleurs are found with jackets of all lengths—short, hip length, three-quarters and long. Here and there is a real bolero length, barely reaching the waist and falling straight from the shoulders. The length which just reaches the hip is perhaps the most general, but it has lost the bloused character it possessed last year and in most cases has given up its narrow belt, though here and there the belt does persist, especially in models which are designed for country or sports wear. Its lines are very close and straight this year, and the break between jacket and skirt is hardly perceptible, unless fur is used at the hem of the former.

Variations of this line sometimes show a bit of fullness in the front. Premet, for example, has several suit coats which are quite full in the front and banded with two rows of fur, while the backs are straight and plain. We also find the line which mounts from back to front in the collections of Lanvin, Premet and Germaine. The material of suit coats is sometimes a little draped at the waist to a fastening at one side. Here and there we find basques of fur.

In the three-quarter length suit coats we find several interpretations, including the circular cut, hanging from the shoulders; the straight, almost seamless type and the type with the fitted top part and flare of the skirts which are usually banded with fur. Jenny likes this latter type, while Lanvin is showing a series of redingotes on Russian lines, with a good deal of godet flare at the sides, and with small collars and facings down the front of fur bands.

When suit coats are long they entirely cover the frocks under them, and may be worn separately as topsuits. The godet flare on the hips is a favorite with many houses for this type of coat, which this season is frequently of velvet, over a crepe and velvet frock. Sometimes these coats are made very harmonious with rich soutache, solid embroidery or the material itself worked in fine tufts, stitched bands or in some other way.

Premet has a great novelty in the form of an applique embroidery, made of one colored broadcloth cut out and imposed upon another, covering the whole of a coat. Many other houses, including Douillet, show coats which are a mass of soutache embroidery. Everything is trimmed with fur, and a novelty consists in lining the coats with fur. Jenny lines a number of her short, straight paletots with lamb dyed to match the material. Molynoux completes his daytime frocks with hip-length or long capes lined with fur and reversible. Lanvin lines a short black velvet jacket with white "agneau rase," which is used by almost every one for trimming this year. The short fur coat is often shown to complete a frock, such furs as caracul, agneau rase, astrakhan and ragondin being used and the color of the frock exactly matching the fur.

Leading winter materials for street wear include many versions of the velour de laine, for soft finished woollens are favorites. The new woollen materials, on the order of Rodier's raillaine, very popular for suits and coats, while broadcloth, rep, duvetone, tricot, friselaine and some of the finely striped English cloth are used for others. Worth is showing a good deal of leather with a suede finish. For the handsomer tailleurs, such as we used to call "the furs," the velvet and velveteen hold first place. Velvet, indeed, is the leading material of the year, as far as the collections are concerned, for it runs straight through them for evening, afternoon and morning models.

Some of the new varieties are charming: the soft ribbed velvet, the new lines of velvet on chiffon voile, Bianchini's printed velvets, in Persian patterns and in fine gold designs which look exactly like the tooling on old volumes, and the gaufré velvets crinkled like ancient Venetian fabrics. For these handsomer suits and coats we find the matelasse or ecrue materials, the heavy silk broche, and the patterned woollen fabrics, like the velours de Smyrne, both the plain and the patterned being combined in the same model in the coat dress from Paul Caret. We also find a heavy shiny satin, frequently combined with rich fur, in the collections of Worth, Jean Patou and Madeleine de Madeleine among others, while the new heavy weaves of silk crepes are not forgotten.

Everything is fur trimmed, and an effort has been made to keep prices within reasonable limits by using the less expensive pelts, such as dyed lamb, "shaved lamb," astrakhan, both gray and black, and the shaded gray variety that we used to call "krimmer." The brown furs are most popular, as is to be expected in a season in which the browns are the leading colors.

Though the majority of the street models are so sober and reasonable, a touch of the picturesque, which is one of the characteristics of the new season, is discernible in some of them. Thus Rolande, who in principle is all for straight, simple, untrimmed lines, shows a model like "Vert Galant," a long dress of black velvet which is reminiscent of the Renaissance period of Italy, or "Baladin," a model with a suggestion of the troubadours about it.

Other collections have faint reflections of the more romantic times, now in a sleeve, in the sweeping line of a "robe d'intérieur," in the looping of a low girle. More direct is the influence of the time of Louis XIII., and some ascribe this directly to the success of the film version of the three immortal musketeers. Better reviews the deep collar and cuffs made of rows of silver or gold lace, set on a white organdie foundation, which recalls the white cotton used for the surviving examples in the Chuvy Museum.

Lanvin draws heavily upon the Renaissance for inspiration for her collection, outside of the tailored models, some of which are still reminiscent of Brittany peasant dress. One comes "Faust" to oneself as the afternoon gowns pass in review, slashed sleeves, velvet bodices, and all her most characteristic headgear might have been worn by Marguerite in the second act, especially when completed with the square veil which she drapes over it. Her new wide-skirted gowns recall two epochs, for while some of them are still Second Empire, others are more like the seventeenth century Dutch school. Lanvin herself says that she was inspired by the religious dress of the Renaissance. All this, however, belongs more properly in an article on afternoon and evening dress.

The costume which is so amusingly called "three-piece" because it consists of but two is triumphant throughout most of the collections; for the attached blouse or one-piece frock under a coat of any length, which gives this



6804 and 6805—Two of the rich, brick tones are united in this three-piece costume consisting of one-piece, slip-on frock in cordovan duvetine, trimmed with bands of matching silk braid. This same braid trims the coat, which is of fingertip length, straight and beltless like so many of the new winter models. It is lined with self-toned crepe de Chine.

6799—Navy blue repoch is a particularly good medium for this smart day frock, which combines drapery with the utmost simplicity. The supple quality of the fabric lends itself admirably to the cluster of plaits across the front, adjusting the fullness. A bound pocket on the right hip balances the left side opening and is trimmed with buttons to match the long, fitted sleeves, which flare a trifle over the hands. The chemisette and collar are of handkerchief linen in butter color, finished with self-bias folds.

type its character, is much more popular than the separate blouse. Here and there we come upon a classic tailleur with a separate blouse, but there was not one single blouse model made to be worn inside the skirt. Jenny's favorite one-piece frock, which appears under several different types of coats, has the waist attached to the skirt by a sort of bias cutting, running up into a point on one side and down on the other, which is not to be attempted by the amateur.

Premet's apparently simple triple-trimmed skirt reveals itself as a masterpiece of cunning, the darts being slit in a single piece of material. A slightly full effect in the front of the skirt will be found to be obtained by expertly inset godets, cut in pointed sections. The circular apron front for their skirts, with cascades at the sides toward the back. Some skirts are entirely circular, but cut in such softly hanging materials that they do not look it. The type which falls in godets, obtained frequently by circular cutting, on either both or one side of a gown, is one of the most marked favorites of the new season. Dozens of dresses are draped over to one hip falling in godet folds. Others again pull their drapery to the front, and hold it there in a bow, or by means of an ornament of some kind. Draped dresses are found in every collection in a hundred forms.

Speaking generally, one might say that there are three silhouettes in the new collections: the one with straight, narrow and almost unbroken line from neck to heels; the one in which circular godets appear in some form, the fullness

usually in front or at one side, and the draped model, in which material is swathed or folded, or pulled across or upward in many different ways.

With the exception of the strictly tailored models these three silhouettes appear in all types of gowns for morning, afternoon, and evening, giving endless variety. Clothes will be anything but monotonous next winter, if they follow the general rules laid down by the collections, and clever women will be given that highly prized privilege of a wide choice, so that they may suit their individual type perfectly—what is the real secret of good dressing.

Details observed in the new collections include the pelerine collars which appear on all types of gowns, now in this material on a gown of thicker fabric in matching color, now in color and material which both differ from the main fabric of the gown; in lace, in cut-work, in embroidery, in massed bands of shaded soutache (an idea of Premet's) or in bands of shaded chenille set on in rows (a notion of Lanvin's).

Sleeves are varied and interesting; they are frequently very long and fitted to the arm, and they are often absent almost entirely from dance frocks. They have a penchant for being loose, open and hanging. Cape sleeves are popular in many houses, and frequently we have the addition of a long, hanging cuff. Gantlet cuffs appear on models in nearly all collections.

Worth shows them on a black broadcloth coat made of bright embroidery and lined with Hudson seal. Paton's new sleeve is tight at wrist and shoulder and swells a little toward the elbow. He often adds a turned back cuff just below the elbow. Lanvin shows an immense bishop's sleeve in softest crepe de Chine.

Colors are very discreet for street wear. Black has not been abandoned, nor are houses are still using a great deal of it, while others compromise by combining it with color, more often brown or gray than the bright shades. The browns in the whole range from deepest seal to putty are in the lead. There are greens in almost all collections, from deep myrtle to almond. Lanvin fancies a bright clear forest green for her Russian models.

There are a good many grays, more often smoke shades than the pale tones. Some houses continue to use navy blue, while others declare themselves tired of it. Many houses use rich reds in trimming notes, and the rust and mahogany reds are strong. Doucet has given up his favorite combination of gray and yellow for a new one of smoke gray and mahogany. All this applies to daytime wear. In the evening we have a riot of bright shades, with a great deal of white, and more silver than gold. Here and there is a note of rich purple, especially at Lanvin's. Royal blue is also used by some houses, frequently combined with black.

A kasha coat is embroidered in red and string color. The collar shows the new bolster effect and is made of puffs of the kasha. Godets of the black kasha are placed well forward on the hips. This skirt is of the typical length and width adopted by the smart woman for tailor costumes. It is only for afternoon or evening that the very exaggerated long skirt is worn. The smart black straw hat is trimmed with string color shaving brush aigrettes.

One of the most important fashion notes of the season is the short coat made of a material different from the skirt, and frequently of different color. It is the logical successor of the fur coat, which was so noticeable a feature of last winter's mode. A Doucet model shows an ingenious way of avoiding a belt, and yet accentuates the waistline. The jacket is in rose woven tapestry material, with the revers and collar of black satin. White net ruffles fill in the openings in front. The skirt is of black crepe.



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Marten, Kit Fox
Are the Fine Rich Colors.

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FOR the draping of dinner and dance frocks and for dressy blouses, Spanish Lace Allovers are promised great favor this season. We purchased this fine collection away below the regular price, and in selling them for \$1.75 a yard we offer a value most astonishing.

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Loeser's—Main Floor.

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These Very Moderately Priced Untrimmed Hats Are chiefly in velvet felt, velvet-and-felt combinations, and in glorious colorings, in addition to blacks. The almond green velvets and the browns have been particularly popular.

Plenty of Hatters' Plush Hats, Black Only In the lot; but they share the notability of the French shapes.

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Loeser's—Second Floor.

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You can choose from hundreds of fall hats, no two of them alike, and each of them with distinction of style. You can choose from dozens and dozens of totally different styles in suits, each with its own individuality. You can find hosiery in many good styles that are to be found nowhere else in this community. You can find shoes that were originated by us and are not only handsome but also exclusive. You can choose from hundreds of styles of neckwear and be sure that you won't find a duplicate of your choice on the next block.

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A SALE offering this superb quality of thread silk Stockings at a price much lower than regular. All are fine gauge, full fashioned Stockings with mercerized tops and soles, in black, white and all the wanted shades.

Women's \$1 Silk Stockings, 69c Black, white and colored seamed back thread silk Stockings with mercerized tops and soles.

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Price Savings of 15 to 50 Per Cent

MONDAY brings another unprecedented group of good values in the Upholstery Store. New and handsome Scrim, Lace and Panel Curtains of fine qualities, in beautiful patterns, will be offered at unusual concessions. There will also be quantities of odd pairs of pretty Curtains, greatly reduced for quick clearance.

Housewives whose autumn homefurnishing plans are settled will find economy advantage in choosing their Curtains to-morrow.

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Quantities of these Curtains will be found on special tables in the Upholstery Store.

Marie Antoinette Lace Curtains In twenty-five attractive French patterns: \$3.50 pair, regularly \$6 and \$7. \$4.50 pair, regularly \$7.50 and \$9. \$6.50 pair, regularly \$9 and \$10.

Marquessette and Scrim Curtains Fifteen hundred pairs in white and ecru: 79c pair, regularly \$1 and \$1.15. \$1.19 pair, regularly \$1.35 and \$1.75.

Filet Marquessette, Voile and Scrim Curtains Twenty-five hundred pairs in white, cream and ecru:

\$1.65 pair, regularly \$2.25 and \$2.50. \$2.50 pair, regularly \$3 and \$3.75. \$4.95 pair, regularly \$6 and \$7.50.

Imported Irish Point Curtains Twelve hundred and fifty pairs of white and ivory Curtains, wide bordered and dainty Duchesse styles:

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Filet Nottingham Curtains Thirty-five styles in white and ecru: \$1.45 pair, regularly \$2 and \$2.25. \$2.65 pair, regularly \$3.45 and \$3.75. \$3.75 pair, regularly \$4.50 and \$5. In the \$2.65 and \$3.75 lots are included some beautiful Brussels designs.

Marquessette Panel Curtains Twelve styles in white and ecru: \$2.35 each, regularly \$2.98 and \$3.50. \$3.25 each, regularly \$3.98 and \$4.50.

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\$2.50 Meteor Crepes and Crepes de Chine : 40 Inch : \$1.98 \$2.50 Crepe de Chine and Broadcloth Shirting : 36 Inch : \$1.98

Also, from the same source and secured under the same remarkable price advantages. Sold as not quite perfect, too—though it is hard to find a flaw in their texture. In the Meteor Crepes we have black, navy and 20 of the other most wanted shades. In Crepe de Chine and Broadcloth Shirting we have colored stripes of the best styles on white grounds. Special tables will be provided to make it easy to choose these Silks. We invite every woman who studies both fashion and economy to visit the Silks tomorrow. Recalling other great Silk events at Loeser's, we do not except any as being of more importance to the economically inclined than this great purchase and sale.

Loeser's—Main Floor, Bond Street.